

MERCI BEAUCOUP!

This production is made possible by the staggering generosity of our supporters.

Angels

Anita Pamintuan Fusco and Dino Fusco
Lloyd Lynford
Monika Hemmers and Steve Heimann
Max Obata and Emma Fisher

Benefactors

Mary and Walter Chatham
Vickie Feldstein
Kathryn Grody
Laura Jones
Oliver Kramer
Steven J. Peitzman
David Poole and Doug Moore
Deborah Stewart and Jim Mintz

Friends

Dorothy Alig and Will Higgins
Elizabeth Crum-Barr and Jeremy Barr
Chet Chetcuti and Kyle Evans
Mark and Annette Evans
Carrie Hennessy and Keith Greenwald
Gideon Irving
Marli and Art Pasternak
Katharine Janoski and Alexander Varghese
Molly Warner
Pier Wright
Katie Zorn
Winifred Newman and Michael Repovich

Special Thanks

John Allaire
Neil Izenberg
Al Rosenberg
Norman Frisch
Michael Landes

The Kammerspiel presents



By MOLIÈRE

A NEW VERSION by BOB SLOAN

DIRECTED by JOSH McILVAIN

CAST AND CREW

VALÈRE/PERNELLE/EMISSARY	Dave Allison
MARIANE	Ciani Barclay
ELMIRE	Deborah Crocker
ORGON	Nathaniel Crosby Fishburn
TARTUFFE/LOYAL	Connor Hogan
CLÉANTE	Effie Kammer
DAMIS	Jess Otterbine
DORINE	Jennifer Summerfield
DIRECTOR	Josh McIlvain
STAGE MANAGER	Maddy Foler
PRODUCTION MANAGER	Kate Fischer
PRODUCTION ASSISTANTS	Sylvie Schuetz Stephen Rustvold
SET	Meg Zeder
LIGHTS	Charles Forster-Stewart
COSTUMES	Adrienne Williams
PUBLICITY	Grayce Carson Communications
PHOTOS	Jake Rhoda

The show runs approximately 100 minutes without intermission.

Maddy Foler (Stage Manager) is a freelance stage manager based in South Jersey. Recent credits include: Stage Manager of *Fiddler on the Roof* (Haddonfield Plays & Players), Stage Manager of *Young, Queer, and Stupid* and of *It's Giving... Single* (2025 Philadelphia Fringe Festival), ASM of *Dracula: A Comedy of Terrors* (Curio Theatre Company), InterAct Theatre Company 2024-25 Season Apprentice (House Manager of *Moreno* and *Rift, or White Lies*, Production Assistant of *Quixotic Professor Qiu* and *On My Deen*), Stage Manager of *Grief: A Love Story* by Larry Hirschhorn (2024 Philadelphia Fringe Festival), ASM of *AzukaFest*, ASM of *Variety Pack*, Stage Manager of *In the Continuum* (Plays & Players), Follow-spot Operator on *The Color Purple* at Pennsylvania Shakespeare Festival.

Kate Fischer (Production Manager) is a playwright and dramaturg based in Philadelphia. Recent credits include *Unfinished Business* (The Kammerspiel, 2025); *AzukaFest* (Azuka Theatre, 2025); *Demoniac* (SoloNova @ Villanova University, 2024); *Tales from Poe* (Hedgerow Theatre, 2024 & 2025); *The Maids* (The Kammerspiel, 2023); *Love Song to Lavender Menace* (Inis Nua Theatre, 2022) and *The Scar Test* (Villanova University, 2021). Catch her next performance during the upcoming *Night of 1000 Kates* (2026) at Underground Arts. She holds a BA in Theatre with a Minor in History from Penn State and an MA in Theatre from Villanova University. Thank you to my wonderful parents and friends for their boundless support!

Stephen Rustvold (Production Assistant) is a San Francisco transplant and tax attorney by day, who strives to err on the side of humanity and community in all he does. Stephen has been wearing many hats as part of The Kammerspiel for the past two years. He is a devoted cat lover, who believes that empathy, humor, and kindness are essential—both in life and in art.

Sylvie Schuetz (Production Assistant) is a theatre-maker based in Philadelphia, with roots in South Orange, New Jersey. She has a brand new B.F.A. in Contemporary Theater from the Boston Conservatory at Berklee.



Founded in 2020, The Kammerspiel makes commercially non-viable theater that is subversive and sublime. The company takes its name from the German word *Kammer*, meaning “small room” and embraces the theatrical equivalent of chamber music: intimate, finely-wrought productions created wherever, whenever, however, while prioritizing artistic risk.

For more information and to sign up for our mailing list, visit thekammerspiel.com.

PROGRAM NOTE by Kate Fischer

Molière (aka Jean-Baptiste Poquelin, 1622-1673) first presented *Tartuffe* to the royal court of Louis XIII in 1664. The play was immediately censored at the behest of the clergy for its biting satire of their integrity. Molière revised the play and in 1667 produced the extant version that modern audiences still enjoy. Molière wrote comedies during the era dominated by Neoclassicism, an artistic genre informed by a revived fascination with Ancient Greek and Roman culture. With respect to theatrical conventions, a mistranslation of Aristotle resulted in the creation of the Three Unities. Plays had to adhere to the following rules to avoid censorship on technical grounds:

1. Unity of Action: a play has one principal conflict
2. Unity of time: the action transpires within 24 hours
3. Unity of place: the action takes place in one physical location

Artists like Molière carefully bent these rules to lull the audience into a safe structure before destabilizing their their perceptions. This allowed him to make poignant comedies that refuse to shrink from their responsibility to teach people to reconsider their perceptions of themselves and their society.

Deus Ex Machina

A deus ex machina is a dramatic device that features a heavenly or benevolent figure appearing unexpectedly to solve a climactic crisis and provide a clean denouement. It offers a neat and tidy solution to a seemingly insurmountable problem. The term comes from the Greek theatrical tradition where a deity (deus) would be suspended above the playing space with a crane (machina) so they appear to float above the action while offering a pathway out of a story's hopeless situation. This literary tool is often criticized as a cheap and reductive way to ensure good guys win and bad guys are punished. However, it can be a valuable storytelling tool that, instead of diminishing a play's potency, deepens its social commentary. A well-crafted deus ex machina challenges audiences to confront their complacency by inducing just the right level of dissatisfaction. Hopefully, this challenge provokes audiences to consider how they would solve seemingly insurmountable problems in the real world. After all, no one will save us but ourselves.

Dave Allison (Valère/Pernelle/Emissary) is a Philadelphia based actor, director, and educator. He holds a BFA in Acting from Arcadia University and trained with The Wilma Theatre's HotHouse and The Pig Iron School for Advanced Training. He recently directed a production of *The Prom* with the Villanova Student Musical Theatre organization and was featured in three separate shows in the 2025 Philadelphia Fringe Festival. He is a founding member of Spite Theatre Group, a devising company in Philadelphia. He teaches performance classes for all ages with the Walnut Street Theatre and Philadelphia Improv Theater. He dedicates this performance to his students and mentors; his creative family in Spite; his closest friends, his mother, and nieces; and to you for your attention and imagination.

Ciani Barclay (Mariane) is an actor and voice actor. Her most recent professional work includes *Carnelian* (2023), in which she portrayed Necyria, written and directed by Alexis Brown with Spare Titles Productions. She previously performed the one-woman show *Cartons of Ultrasounds* (2019) by T.S. Hawkins at The Tank in New York City with Hawkeye Entertainment, and appeared in Hawkins' ensemble production *AGAIN* (2017) at The Bridge PHL. Additional stage credits include *The Tempest* by William Shakespeare (2016), where she played Gonzala and Ceres under the direction of Louis Daily at Circle Performing Arts Alliance, and *Mary Poppins* (2014), portraying Mrs. Corry, directed by Matthew Phillips-English with Viviana Theatre. Ciani holds an Associate's Degree in Liberal Arts and trained at the Walnut Street Theatre in Chekhov and Meisner techniques. She is grateful to be part of *Tartuffe*.

Deborah Crocker (Elmire) Deborah's theater credits include The Kammerspiel and Automatic Arts joint production of *The Maids* and *Le Château de la Belle au Bois Dormant*; the National Tour of *A Chorus Line* and *Man of La Mancha* at the Goodspeed Opera House. Professional dance credits include Ballet Hispanico, Donald Byrd the Group, Chet Walker's Ensemble, and Martha Graham Dance, where she performed internationally and at The Joyce Theater, Brooklyn Academy of Music, Carnegie Hall, Lincoln Center, and Jacob's Pillow. A graduate of SUNY Purchase College, Deborah studied acting with Lee Brock and Seth Barish at the Barrow Group. Deborah dedicates her performances to her loves—Josh, Jasper and Ginger—and thanks them for encouraging her to get out and play a little.

Nathaniel Crosby Fishburn (Orgon) is an actor, writer, clown, and dramaturg who grew up in several US states and Southeast Asia. He received his BFA in Acting from Ithaca College and attended the National Theatre Institute's Moscow Art Semester program. Prior to moving to Philadelphia in 2023, he performed with Chicago's Conspirators, American Maniacs Ltd, The Ruckus, and Unrehearsed Shakespeare; Ithaca Shakespeare; and Broadway in Boulder. His work behind the scenes includes roles as producer, writer, director, assistant director, and dramaturg across various theater projects. He is a former theater reviewer for Chicago's New City Stage.

Connor Hogan (Tartuffe/Loyal) is a performer, creator and educator who loves to make a mess! As an actor and director, they have worked at theaters in DC, Chicago, and Philadelphia, including the Folger Theater, Philly Sensory Theater, and Theater Unspeakable. Their most recent works include *Gilligan Gigs Again*, *What is the Butt Game?*, and *Dinner! Franny and Connor Write a Cookbook*. They are a graduate of the Pig Iron Theatre School and Moscow Art Theatre American Studio School. Through collaboration and play, they seek to bring together folks of all backgrounds and uplift voices of the marginalized. They are thrilled to be working with The Kammerspiel for the first time!

WRITER'S NOTE by Bob Sloan

Effie Kammer (Cléante) is an actor and writer originally from Bern/Brooklyn. She recently appeared in Hella Fresh Theater's *Frauenschlächtere* and *Le Château de la Belle au Bois Dormant*, in the Philadelphia Fringe production of N1 Theater's *Blues in a Buick*, and in *The Maids* at Wyck House, a co-production of The Kammerspiel and Automatic Arts. She has an MA in Theater from Villanova University and lives in Wissahickon with her darling husband and her two beautiful, precious, angelic, patootie, shtonki sons.

Jess Otterbine (Damis) is an actor, writer, and theatre educator. Some favorite acting roles include Hamlet (*Hamlet*), C (*Crave*), Maire (*Translations*), and Isabella (*Measure for Measure*). She is the Producing Artistic Director and a resident actor of Berserker Theatre Company which produces free summer Shakespeare in Hamden, CT every year. As a solo performer, Jess writes and performs plays based on female Shakespeare characters to speak to contemporary issues and is currently working on the third piece in this series. She holds a Masters in Theatre Studies from Villanova University.

Jennifer Summerfield (Dorine) is a Philadelphia-based performer who has appeared in *Comedy of Errors* (Shakespeare in Clark Park), *Marie Antoinette* (Curio Theatre), *Out of the Apple Orchard* (New York's The Actor's Temple), and is the writer and performer of *Mary Shelley: Strange Star*, a play commissioned by the Rosenbach Museum and Library. As co-producer with Laurel Tree Theatre, she has performed in site-specific productions of *Hedda Gabler* and *The Yellow Wallpaper* and the films *A Doll's House 20/20* and *Mary Shelley: Strange Star*. She is a graduate of the Neighborhood Playhouse in NYC and will next be performing with Theatre Ariel in *Marsha Blovotnick* and *the Marvelous Magical Chicken Soup*.

Josh McIlvain (Director) Josh is a Philadelphia-based director, writer, and producer. He is the artistic director of Automatic Arts (automaticartsco.com), which he founded with Deborah Crocker in 2008. He created and directed more than 30 plays and multidisciplinary works and collaborated on numerous others through Automatic Arts. He founded the Nice and Fresh presentation series of new works of theater and dance, which ran from 2013 to 2017. Classic plays that he has directed include *The Maids* (a co-production led by The Kammerspiel) and an adaption of Medea called *PURE MEDEA* (Automatic Arts at Christ Church Neighborhood House).

Bob Sloan (Adapter & Playwright) is the author of *No Dumb Blond*, a play about Judy Holliday which won awards at the NY Fringe Festival and was subsequently produced at the New Jersey Rep. Reading of his plays were done at Ensemble Studio Theater, The Goodman, and Rattlestick Theater. His series of novels featuring the melancholy detective Lenny Bliss was published by Grove Atlantic. He's written seven cookbooks, humor pieces for *Playboy*, and the column "This Dad's Life" for Family Life Magazine. He taught theater at The Dalton School in NYC for several decades.

Adrienne Williams (Costume Designer) is an NYC-based costume designer from Georgia with an MFA in Costume Design from the University of Connecticut. Recent design credits include *Richard III* (Winnepesaukee Playhouse), *A Doctor's Dilemma* (Connecticut Rep. Theatre), *War of the Worlds 2023* (Connecticut Rep. Theatre), *Misery* (Forestburgh Playhouse), *Matilda* (Forestburgh Playhouse), *Roe* (Connecticut Rep. Theatre), *She Loves Me* (Long Wharf Theatre), *Comedy of Errors* (National Tour, The Acting Company), and *Blood of the Lamb* (59e59 Theatre). She has also served in various roles for the costume shops at The Public Theatre, Theatre for a New Audience, New World Stages, and American Repertory Theatre.

Molière surrounds his central character Orgon with a carefully arranged suite of arguments and entreaties to wake him from his trance, but to no avail. Molière seems to understand that organized belief systems, whether religion, cult of personality, or a self-reinforcing Internet community, can be seductive. And though the play provides no practical way forward for sensible people to extradite themselves from the manipulations of certain personalities, it is, fortunately, funny. We've seen in our own time how, when a direct confrontation against unreason proves less than productive, humor and mockery can be a potent a force. Absence of shame makes for an uneven playing field that humor, which comes at things more askance, can sometimes even out. But watching *Tartuffe*, one can't help feeling that Orgon must be held profoundly accountable. Everywhere we look these days we seem to encounter legions of willing Orgons—stooges who are either complicit or choose to overlook the malfeasance and duplicity happening right next to them. Fortunately, we have a few Dorines in our midst, to offer us a hopeful glimpse of the human.

On a separate note, I just want to again express my deepest thanks to everyone who donated to the production.

(Reminder to self: Compose witty rhymed couplet here to express gratitude in manner appropriate to the play.)